

Faculty of Music
University of Toronto

- GREAT COMPOSERS OF THE 20TH CENTURY -

Student Chamber Ensemble
Chan Ka Nin, conductor

Wednesday, April 3, 1985, 1:10 pm

Walter Hall

- PROGRAMME -

"Canaries" from Eight Pieces for Four Timpani.....Elliot Carter

John Thomsson, timpani

Besides being virtuoso solos for the instrumentalist, these pieces are studies in the controlled, interrelated changes of speed known as metric modulation. In "Canaries", a dance of the 16th and 17th centuries (supposedly imported from the "wild men" of the Canary Islands, in 6/8 time with dotted rhythms) is fragmented and developed.

Sonata for Two Pianos (Second Movement, Theme With Variations)....Igor Stravinsky

Kent Price, Amanta Scott, piano

The Sonata for Two Pianos was begun before and completed after the composer's Scènes de Ballet. It was composed for two pianos because "four hands were needed to voice the contrapuntal style". Theme With Variations is the second of three movements.

Sonatine.....Karlheinz Stockhausen

Nancy Borusiewicz, violin

Leslee Lebar, piano

This early work of Stockhausen was written in 1950, while he was a student at the Cologne Hochschule für Musik, studying composition with Frank Martin. The Sonatine is clearly influenced by the music of Bartok, Stravinsky and Schoenberg, (whose music Stockhausen studied avidly), and predates the Kontra-Punkte, which Stockhausen considers to be his first "real" composition, by almost two years.

Shadows (from "15 Pieces for Harp").....John Weinzwieg

Sharlene Wallace, harp

Quick March (from "15 Pieces for Harp").....John Weinzwieg

Laura Stephenson, harp

"When Judy Loman asked me to write some solo harp pieces, I had no idea that they were to grow into a major project. When one piece was finished another aspect of the harp personality would appear -- another colour, tempo, rhythm. No single piece would contain all its sonic possibilities. And so one piece led to another until I reached the number 15..." (JW)
15 Pieces for Harp was commissioned with a grant from the Ontario Arts Council.

(Continued on reverse)

Sonatas and Interludes (excerpts).....John Cage

Michael Karswick, prepared piano

The Sonatas and Interludes, written between February 1946 and March 1948, are considered to be Cage's major work of this period. The composer states: "The Sonatas and Interludes...were written when I began living at the East River, and first became seriously aware of Oriental Philosophy."

Sharon Fragments.....John Beckwith

Christine Sawicki, Sandra Schwartz, Susan Westmacott, Mirium Wolf, sopranos
Francine Himelfarb, Carole Richardson, Jacqueline Tracy, Sheila Wills, altos
Robert Kirstein, Jay Lambie, tenors
Bruce Alcock, David Parker, Craig Penrose, Steve Warkentin, bass
Julia Iacono, accompanist

This work was commissioned by Waterloo Lutheran University for the University Choir, conducted by Walter Kemp. The text is a selection from the published writings of David Willson, founder and patriarch of the Children of Peace at Sharon, Ontario.

Fünf Stücke für Orchester, Op. 10.....Anton Webern

<i>Christine Feierabend, flute, piccolo</i>	<i>Ian Wright, Craig Penrose, percussion</i>
<i>Genevieve Graham, oboe</i>	<i>Tony Streisslberger, celeste</i>
<i>Ameene Shishakly, Eb clarinet</i>	<i>Janet Peaker, harmonium</i>
<i>Laurie Bell, Bb clarinet</i>	<i>Liz Alford, violin</i>
<i>Janet Parker, horn</i>	<i>Sheila Smyth, viola</i>
<i>Valerie Cowie, trumpet</i>	<i>Margot Marlatt, cello</i>
<i>John Loretan, trombone</i>	<i>Jeremy Webster, contrabass</i>
<i>Laura Stephenson, harp</i>	<i>Any Charron, mandolin</i>
	<i>Rachel Gauk, guitar</i>

The Five Pieces for Orchestra, written in 1913, exemplify Webern's subtlety, intensity and extraordinary conciseness; the complete work is less than four minutes in length. Melodic dispersion and subtle metric variation are present throughout. The scoring is fairly transparent and emphasizes the upper-register instruments.

"Phorion" from Baroque Variations.....Lukas Foss

<i>Jennifer Cluff, piccolo</i>	<i>Bruce Alcock, tuba</i>
<i>Christine Feierabend, flute</i>	<i>Ian Wright, Craig Penrose</i>
<i>Genevieve Graham, Lawrence Charge, oboe</i>	<i>Lee Milliken, percussion</i>
<i>Brian Simpson, Ameene Shishakly, Laurie Bell, clarinet</i>	<i>Sarah Tay, electric piano</i>
<i>Maurizio Rossetto, soprano saxophone</i>	<i>Andy Charron, electric guitar</i>
<i>Eric Degray, bassoon</i>	<i>Paul Jenkins, electric organ</i>
<i>Janet Sargent, Jennifer Wilson, Colleen Young, horn</i>	<i>Carol Fujino, Anita Buttemer, Valerie Sylvester, violin I</i>
<i>Mary Jay, Craig Penrose</i>	<i>Marie-Andree Demers, Vicky Dvorak, Joanna Zabrowarna, violin II</i>
<i>Steve Warkentin, trumpet</i>	<i>Sheila Smyth, Marie-Claude Brunet, Rena De Coursey, viola</i>
<i>Lee Milliken, trombone</i>	<i>Margot Marlatt, cello</i>

This set of variations on themes by Handel, Scarlatti and Bach dates from the composer's "experimental" period and employs a technique of "controlled improvisation", in which chance is an important element; but is never allowed to take over completely. "Phorion", the third variation, is based on Bach's Partita in E for solo violin.